

FROM THE EYE OF THE WIND

November 24, 1990
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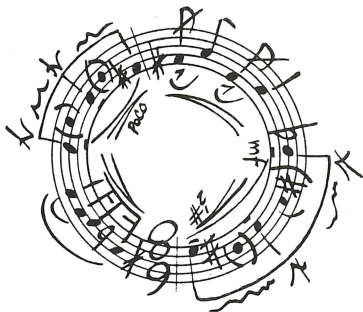
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THE ESPRIT ORCHESTRA
Alex Pauk
Music Director and Conductor

**FROM THE EYE
OF THE WIND**
November 24, 1990
Jane Mallett Theatre

with Special Guest Artist
ROBERT AITKEN, Flute

PROGRAMME

FROM THE EYE OF THE WIND

Una Breva Storia d'Estate *
(A Short Summer Story)

Frederic Rzewski (U.S.A.)

Labyrinth of Ears **

Owen Underhill (Canada)

INTERMISSION (20 minutes)

Arabeschi *

Niccolo Castiglioni (Italy)

From the Eye of the Wind ***

Norman Symonds (Canada)

Wheels Within Wheels, Within...
Both Sides of the Garden Wall
Beyond the Shore - Sails
In the City - Stone
Above the Hills - Wings
Through a Keyhole
To the Sun

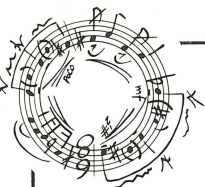
* Canadian Premiere

** World Premiere

*** World Premiere of the revised work

Tonight's performance is being recorded by the CBC for broadcast on January 6 at 9:00 p.m. on *Two New Hours* 94.1 on the FM dial.

All programmes are subject to change without notice.



UNA BREVA STORIA D'ESTATE

(A Short Summer Story) - composer's note

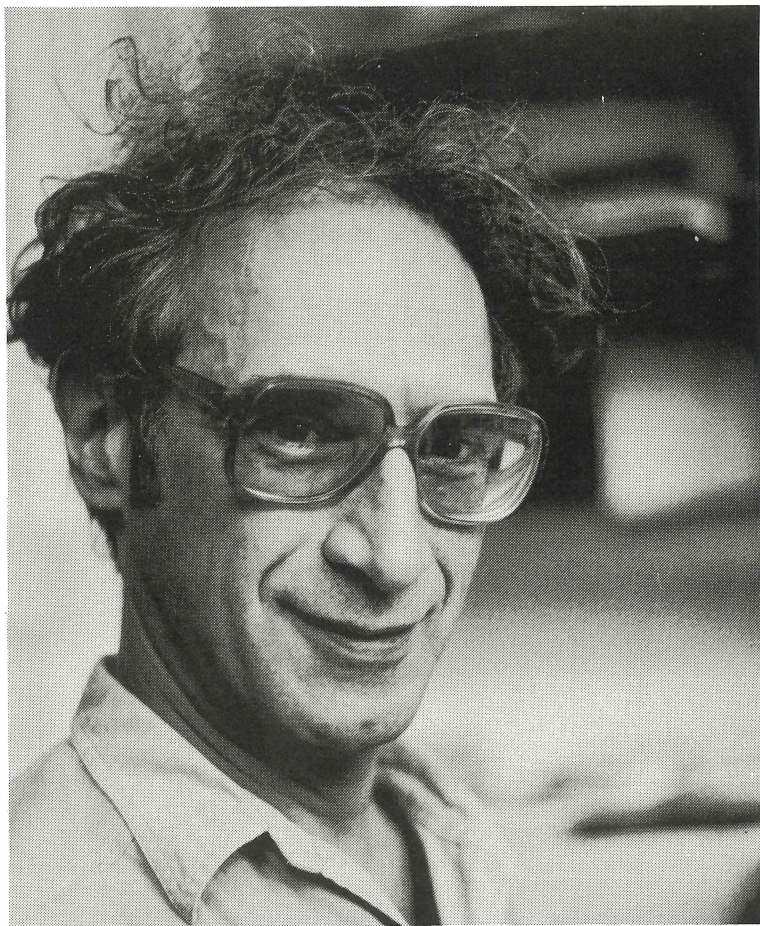
The piece is dedicated to Berio, and was commissioned by the Provincial Orchestra of Tuscany, which he had recently organized. The idea of three solo flutes came from Berio, who wanted a showpiece for his young musicians; I accepted it happily. My first thought was to write something relating to Mozart's *Magic Flute*, but I realized that anything with this instrumentation would automatically suggest such a connection. The thought did, however, put me onto the theme of love, which my piece attempts to explore.

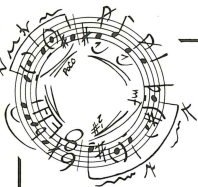
It is seven years since I composed this piece. Some of the structural procedures employed in the writing I remember; others I have forgotten. I can say, for instance, that it is based on an all-interval twelve-tone series; a pyramid-like structure using so-called triangular numbers; and a recurring fundamental period of ten seconds. But I couldn't say much more. I've noticed that the geometries and symmetries which appear very real and important at the time of writing tend to disappear afterward into the organic musical result, like internal surgical sutures. I still can't decide whether this is a good thing or not.

FREDERIC RZEWSKI

Born in Westfield, Massachusetts, Frederic Rzewski studied music first with Charles Mackey of Springfield, and subsequently at Harvard and Princeton. He went to Italy in 1960, where he worked with Luigi Dallapiccola and met Severino Gazzelloni, thus beginning a career as a new-music pianist. In demand in the 1960's as a performer of serious contemporary scores, he was also busy in the experimental avant-garde. Together with Alvin Curran and Richard Teitelbaum in 1966, he formed the Musica Elettronica Viva group, which quickly became known for its pioneering work in live electronics and improvisation. At the time, MEV was a crossover group in which classical and jazz avant-gardists worked together regularly. Its radical aesthetic of music as a spontaneous collective process was shared with other experimental groups, contributing to the cultural spectrum of the late sixties.

During the seventies, Rzewski experimented further with forms in which style and language are treated as formal elements of composition. A number of pieces for larger ensembles written between 1979 and 1981 show a return to graphic and experimental notation, while much of the work of the eighties explores new ways of using twelve-tone technique. Rzewski's largest-scale work to date is *The Triumph of Death*, a staged oratorio using texts from Peter Weiss' play *The Investigation*.





LABYRINTH OF EARS

- composer's note

In *Labyrinth of Ears*, I have attempted to construct a kind of musical maze, an aural journey of imagination and experience. Along the way, there are some recurring motifs that play with the memory - an ascending passage such as begins the piece, a simple folk-like material often played with drones, and several recurring harmonic patterns and scales. This musical material undergoes constant transformations and we also encounter, like in actual life with all its unpredictability, certain unique non-representational events that make surprising appearances.

The title is taken from a passage in the *Second Anniversary - Of the Progress of the Soul* by the English poet John Donne.

Labyrinth of Ears was commissioned by The Esprit Orchestra with the assistance of the Canada Council.

OWEN UNDERHILL

Owen Underhill is a composer and conductor who is also active in the promotion and programming of contemporary music as Artistic Director of Vancouver New Music. As a composer, his works have been performed by Arraymusic, Les Coucous Benevoles, the Purcell String Quartet, the Iseler Singers, the Victoria Symphony, Austrian Ensemble for New Music, and the Magnetic Band. His music has also been broadcast regularly on CBC Radio's *Two New Hours* and his composition *Escalator* has recently been recorded on Vancouver New Music's first CD *West Light* on the Centrediscs label. Underhill's performances include Steve Reich's *Tehillim* and *Octet* at the EXPO '86 World Festival and the World Premiere of the opera *No No Miya* by Rudolf Komorous.

In March of 1991, Underhill will conduct the CBC Vancouver Orchestra in a program of Soviet and Canadian Works. Underhill is a faculty member in the School for the Contemporary Arts at Simon Fraser University.





ARABESCHI

Composition for flute, piano and orchestra
- composer's note

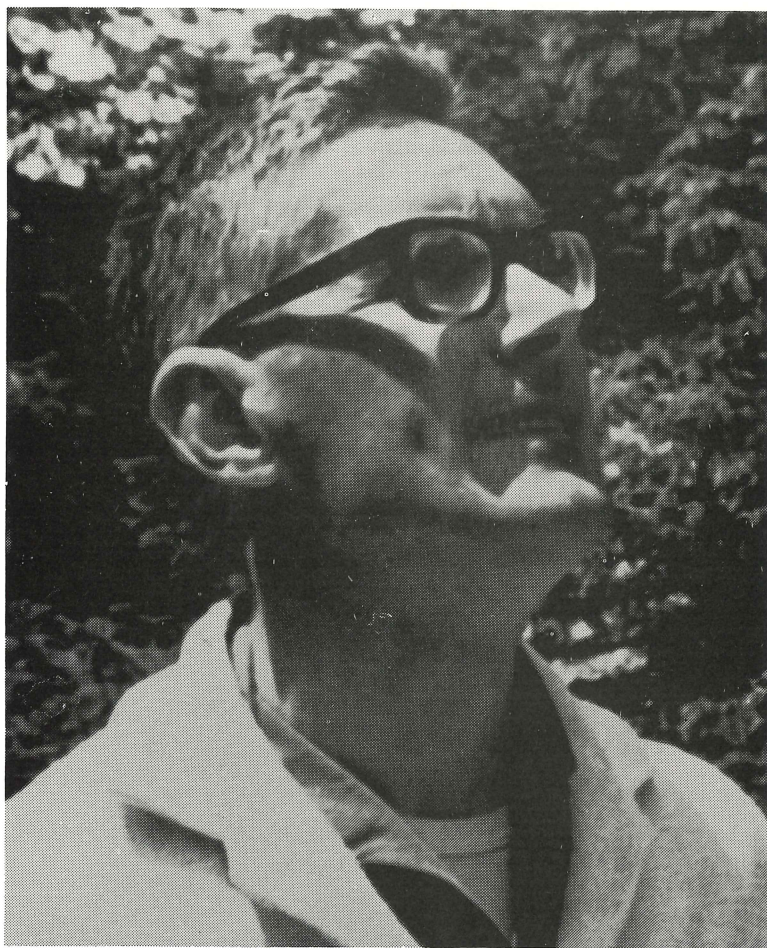
First of all, one must state beforehand that the basic poetics of this composition is that of the stylistic *Naif*; a certain metaphoric "tonal" recovery should not therefore be interpreted in a nostalgic sense but as a free adoption of thematic *naif* material.

The result is a sort of praise of ingenuousness, where the thematic representation, far from being appropriate by virtue of a figurative neo-realism (to use a pictorial metaphor), is here rather adopted thanks to its singular artisan charm which ensures the permeability of its musical proposition in its connective tissue.

NICCOLO CASTIGLIONI

Niccolo Castiglioni was born on July 17, 1932, in Milan. He studied composition at the Milan Conservatory, and graduated with highest honours. As a private student, he had already received his conservatory diploma (with highest grades) in piano.

In 1958, Mr. Castiglioni began attending the Darmstadt Ferienkurse für neue Musik, where several of his compositions were given their premieres. In 1961, his radio opera *Attraverso lo Specchio*, adapted from Lewis Carroll's *Through the Looking Glass*, won the Premio Italia awarded by Italian Radio. From 1966 to 1971, he lived in the United States, teaching composition at the Universities of Michigan (Ann Arbor), Washington (Seattle) and California (San Diego). At present, he teaches composition at the Milan Conservatory.





FROM THE EYE OF THE WIND

(A Suite of Seven Short Movements) - composer's note

To ride the wind; like a magic carpet. All the panorama of life turning below and around you whilst you view it, as it were, on the wing. A tap on the wind's shoulder - nip down for a closer look. Lovely.

And that is, more or less, the way I imagined these views, these panoramic sketches. Stretched out on the back of the wind, leaning on one elbow, head in hand - toying with one of the winds' curls - oh, idle Pasha.

"Wheels Within Wheels, Within..." From an atom to a galaxy, everything moves like a wheel.

"Both Sides of the Garden Wall" One side, couth (sweet and content) - the other, uncouth (vulgar and curious).

"Beyond the Shore - Sails" The sail needs most, the wind. It is a love affair.

"In the City - Stone" The towers confuse - the stones bruise.

"Above the Hills - Wings" Ancestors of the sail, they rise and soar upon the wind - a slow turning wheel.

"Through a Keyhole" No space is too small for the wind to pass through. I, however, sat outside and spied an attic full of memories.

"To the Sun" Personally, I like a bit of cloud.

NORMAN SYMONDS

"I was born and grew in British Columbia. Mountains, the sea and Duke Ellington were, in that order, my first outside influences.

"At 18, I became a warrior (cook - naval). When that was done, a musician (clarinet - dance band). Finally, though, I got smart and became a leader - a group of likeminded musicians (composition - jazz), bent on adding yet another crease to the face of jazz. I doubt if we caused anything more than a blink, but it helped to launch me. In 1957, Stratford, Ontario. "Jazz at the Festival" - us and the Dave Brubeck Quartet - success!



"At the invitation of CBC Radio, a work for jazz and symphony, the result, my *Concerto Grossa* featuring the Ron Collier Quartet with the then CBC Orchestra, Feldbrill, conductor. Success!

"I became a protagonist in the CBC arena, many projects, many techniques. I enjoyed the action in both their mediums and eventually came to understand them, especially radio. A decade followed of work(s), love(s) and laughter - then I got restless.

"Went for a drive in a camper; five months, 25,000 miles, up, down, through and around Canada. A haunted country, and I found much inspiration - landscapes, legend, fact, fiction - and I'm still dipping into it.

"I have changed, of course, in 30-odd years of action. Mountains now give me headaches, the sea evokes nostalgia, and old Duke? Well, he just keeps comin' round and round."

Mr. Symonds has written major works for the Toronto Symphony Orchestra, the National Youth Orchestra and the National Arts Centre Orchestra. Also, numerous feature productions for both radio and TV (CBC). He is presently at work on *Sylvia*, a work for music theatre, urged on by Tapestry Music Theatre; and a new work for the Concert Jazz Orchestra "Hemispheres".

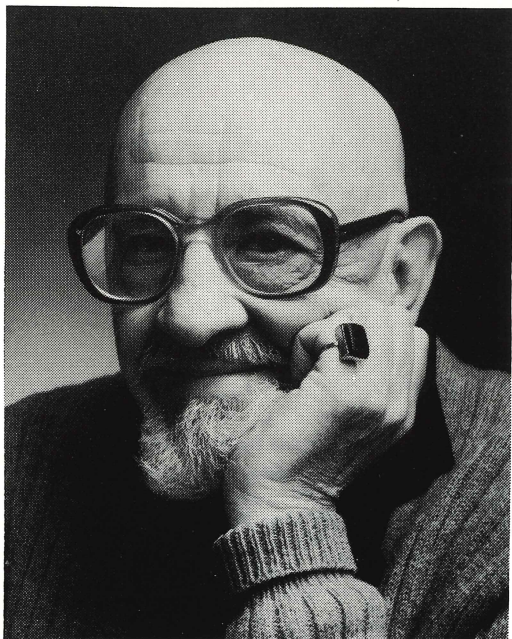


Photo - Linda Corbett



ROBERT AITKEN Guest Artist



Photo - Andre Pierre Leduc

Born in Nova Scotia, Robert Aitken began his flute studies at the age of nine in Pennsylvania and continued with Nicholas Fiore at the Royal Conservatory of Music in Toronto. At nineteen, he held the First Flute position of the Vancouver Symphony, the youngest player ever to have held a principal position with the VSO. He performed as co-Principal Flute of the Toronto Symphony Orchestra; Mr. Aitken's other professional positions include four summers on the faculty of the Marlboro Music Festival, three seasons as Principal Flute in the Stratford Festival Orchestra, and five years in the CBC Orchestra.

Mr. Aitken has presented concerts throughout the world and has more than forty recordings to his credit. Such composers as John Cage, George Crumb, Roger Reynolds and R. Murray Schafer have dedicated works to him. A composer and advocate of contemporary music, Mr. Aitken is Artistic Director of Toronto's New Music Concerts and Music in Shawinigan in Vancouver. He is the recipient of numerous awards, including the Canada Music Citation, the William Harold Moon Award and the Canadian Music Council Medal, all for dedication to Canadian music at home and abroad.

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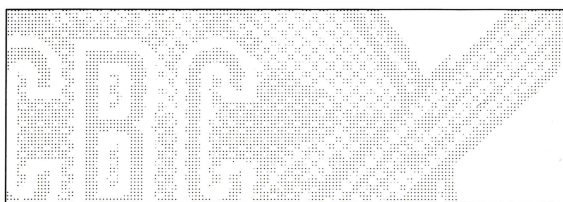
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DOUGLAS STEWART

Douglas Stewart began his flute studies in Winnipeg with Albert Horch, and continued with Robert Aitken and Nicholas Fiore at the University of Toronto. Canada Council grants allowed him to continue his studies with Jean-Pierre Rampal, Marcel Moyse, James Galway and Julius Baker. In 1973, Mr. Stewart won the CBC Young Performers Competition. He is presently the Principal Flute with The Esprit Orchestra, the Canadian Opera Company and the Toronto Philharmonic Orchestra. Mr. Stewart is also an active teacher, and is a Professor of Flute at the University of Toronto.

CHRISTINE LITTLE

Christine Little, a native of Montreal, was a student of Robert Aitken's at the Faculty of Music at the University of Toronto, and studied as well with Virginia Mark and Nicholas Fiore. She was awarded Canada Council grants for further studies with Jean-Pierre Rampal and Marcel Moyse, and more recently, studied with Geoffrey Gilbert in Florida.

Miss Little has been a member of Esprit since 1984. She has appeared regularly on the New Music Concert Series, and has performed as a soloist on the Music Gallery's Contemporary Classics series, CEElectric Spring Festival, the Printemps Electroacoustic Festival in Montreal, and with the CEE in Toronto. She has also recorded a solo recital for CBC's *Two New Hours*. In the recent RCI *Anthology of Canadian Music: Electroacoustic Music*, Miss Little is featured as a solo performer in Larry Lake's *Israfel* for flute and computer.

JOHN HESS

Performing with Esprit and participation in productions and workshops of new Canadian operas and Art Song recitals are natural outlets for John Hess' passionate interest in voice and contemporary music. Mr. Hess serves on the faculties of the Royal Conservatory of Music and the University of Toronto; he especially values these opportunities to introduce students to the issues involved in vocal accompaniment. The Academy of Singing at the Banff School of Fine Arts offers another venue for this activity.

He has just concluded his first year as Artistic Director of the chamber music series, Preview Concerts, and is now also a founding member of the recently formed eclectic chamber group, Lunar Eclipse. In addition to a Bachelor of Music in Performance from U of T, Mr. Hess has completed a Doctorate of Musical Arts at the University of Michigan.



ALEX PAUK

Music Director and Conductor



Photo - Linda Corbett

Alex Pauk has been a leading proponent of new music in Canada since 1971. After graduating from the University of Toronto's Faculty of Music in 1970, he participated in the Ontario Arts Council's Conductors' Workshop for two years, and did further work at the Toho Gakuen School of Music in Tokyo.

Both as a composer and a conductor, Mr. Pauk has been deeply involved with creating new music. As a founding member of such groups as Arraymusic and Days Months and Years to Come, he developed the skills and philosophy which lead to his founding The Esprit Orchestra as a primary force in the presentation of new Canadian music for orchestra.

Mr. Pauk's own orchestral compositions are widely performed. His works include concert music, film scores, radiophonic montages and music theatre pieces. Through his world-wide travels he not only brings diverse influences to his own creations, but is also able to search out music by foreign composers to present to Canadian audiences. Mr. Pauk has recently been commissioned to write a work for electronic orchestra, to be premiered next season by New Music Concerts. At present, Mr. Pauk lives in his native Toronto and freelances as a composer and conductor in addition to being the Music Director of The Esprit Orchestra.



THE ESPRIT ORCHESTRA

November 24, 1990, Jane Mallett Theatre

Alex Pauk - Music Director and Conductor

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Clarinet:	Gwilym Williams *	Violin II:	Diane Tait Ronald Mah Jayne Maddison Paul Zevenhuizen
Bassoon:	Richard Thomson Jerry Robinson William Cannaway		Yakov Lerner Douglas Perry Sylvia Lange Beverley Spotton
Horn:	Jennifer Wilson Derek Conrod	Viola:	Paul Widner Elaine Thompson Zoltan Rozsnyai
Trumpet:	Stuart Laughton Ray Tizzard	Cello:	Roberto Occhipinti David Young
Trombone:	Robert Ferguson Dave Archer	Bass:	
Piano:	John Hess		
Celeste:	David Swan		
Harp:	Sarah Davidson		
Percussion:	Michael Cote Blair Mackay Beverley Johnston Paul Houle		

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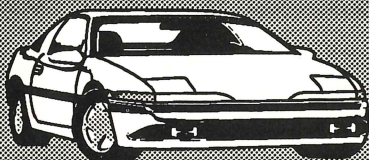
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In-class visits by professional Canadian composers;

Special workshops and rehearsals with high school orchestras and The Esprit Orchestra;

Invitations to attend Esprit's rehearsals;

Student group rates for all regular Esprit concerts, and

Special afternoon school concerts.

Esprit recently conducted an educational workshop at Oakwood Collegiate Institute, on November 12. In the morning, members of The Esprit Orchestra conducted sectional workshops with students of the Oakwood Orchestra, with students from other schools auditing the workshops. In the afternoon, Oakwood Orchestra joined with the full Esprit Orchestra for a joint rehearsal of *From the Eye of the Wind*, which will also be performed by Esprit this evening.

If you are an educator, student or parent, and would like more information about the **TOWARD A LIVING ART** programme, please contact the Esprit offices.

COFFEE CHATS

Esprit holds **COFFEE CHATS** prior to each concert. These informal gatherings give members of the public an opportunity to meet composers, musicians, and our conductor in a musically informative social context. For more information, or to ensure that you receive an invitation to the next Coffee Chat, please visit our table in the lobby, or call our office.

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Tuesday, March 26, 1991

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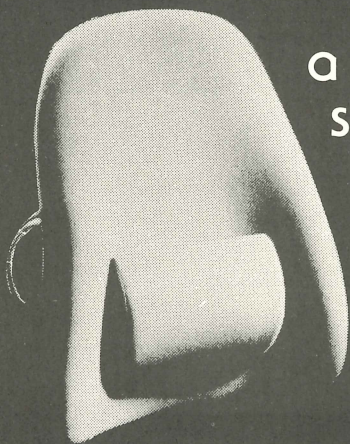
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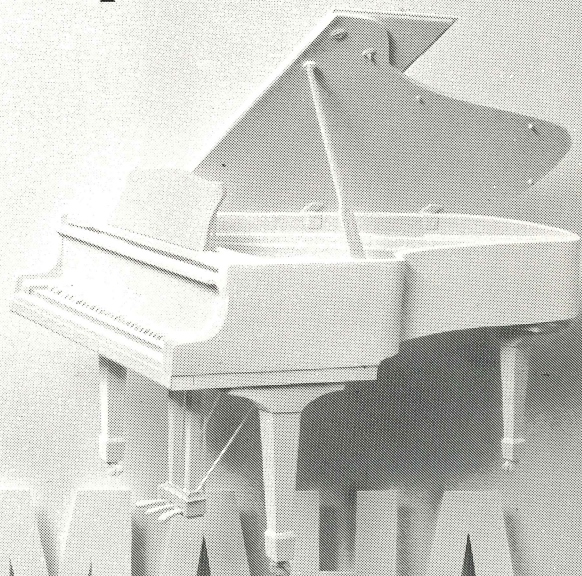


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